

**The Department of Music
presents**

**UNIVERSITY
SYMPHONY ORCHESTRA**

**Lonnie Klein, Conductor
Gregory Davis, Piano**

**Tuesday, April 20, 1993
Neu Chapel
8:00 p.m.**

**UNIVERSITY
OF
EVANSVILLE**

NOTES

APPALACHIAN SPRING was composed in 1943-44 as a ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington D.C., on October 30th, 1944.

The action of the ballet concerns "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

In 1945, Appalachian Spring received the Pulitzer Prize for music as well as the award of the Music Critics Circle of New York for the outstanding theatrical work of the season.

CONCERTO NO. 3 was completed in the summer of 1921 while Prokofiev was staying at St. Brevin-les Pins, a small village on the Atlantic coast of Brittany. Prokofiev had already prepared most of the musical material for the piece, destined to become his most famous piano concerto and one of his most popular works. Ideas had been gathering in Prokofiev's briefcase for nearly ten years. The theme in parallel thirds charging up the keyboard from the lower to upper registers, heard at the end of the first movement, had been conceived first, in 1911. The charming dance-like theme of the second movement (Andantino), used as the basis for five sparkling variations, dates from 1913. In 1916-17, Prokofiev wrote two more themes for the first movement, including the wonderfully simple "Russian" melody with which the piece opens (in the clarinet). Two themes from an unfinished string quartet "on the white keys"- absolutely diatonic-that he abandoned in 1921 found their way into the finale. The remaining second theme of the first movement and the third theme of the finale was composed in the summer of 1921.

Despite the piecemeal fashion in which its attractive themes were assembled, the Third Concerto is remarkable precisely for its compactness and neat structure. It wanders much less than the longer Second Concerto, and adheres more closely to conventional concerto and sonata-allegro form than the First.

The well-known Russian poet Balmont, who was then living not far away, was so impressed and inspired by the music of the Third Concerto when Prokofiev played it for him that he then and there wrote a sonnet in honor of the music; in return the composer dedicated the Concerto to him

UE SYMPHONY ORCHESTRA
PERSONNEL

VIOLIN

Matthew Beauchamp, Concertmaster
Colleen Fitzgerald
Steven Burress
Elizabeth Hoorebek
Leslie Schreck
Malinda Colwell
Jeanine Rice

VIOLIN II

Kendall Burgess, Principal
Renee Suhrheinrich
Amy Mulesky
Timothy Fiedler
Allison Griffith
Kimberlee Keller
Kara Sudheimer
Brenna Halloran

VIOLA

Stephanie Walker, Principal
William Willis
Katherine Frazier
Jennifer Williams
Margaret Whitaker

CELLO

Amber Hardin, Co-Principal
Brenda Elzinga, Co-Principal
Thelma Savage
Betty Hacker
Carl Bergh
Shirley Clark
Angie Burgdorf
Cindy Willis

BASS

Timothy Mason, Principal
Jeff Emhoff

PICCOLO

Sarah Wenrick

FLUTE

Marcia Fuller, Principal
Cara Lewis

OBOE

Jennifer Statkus, Principal
Kristin Pehrson

CLARINET

Sarah Ditzer, Principal
Misty Gross

BASSOON

Eve Parsons, Principal
Heidi Bramlet

HORN

Amy Haynes, Principal
Gerald Pollack
Sarah Dierdorff
Rindt Jones

TRUMPET

Craig Otta, Principal
Lance Livingston
Blake Bredemeier

TROMBONE

William Bootz, Principal
Brandon Chaney
Aaron Harris

TUBA

Christopher Smith, Principal

PERCUSSION

Suzanne Fassett
Michelle Kallock
Lynne Chenault
Kevin Elo

PIANO

Lynne Chenault

HARP

Louise Benton

LIBRARY

Jennifer Williams

PROGRAM

Appalachian Spring Aaron Copland
(1900-1991)

Intermission

Concerto No. 3 in C major, Op. 26 Sergei Prokofiev
(1891-1953)

Andante-Allegro
Tema-Andantino; L'istesso tempo; allegro; allegro
moderato; andante meditativo; allegro guisto
Allegro ma non troppo

Gregory Davis, piano

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota